

THE METROPOLITAN MUSEUM OF ART



3 0620 00365841 5

119.8

PO1
1935³

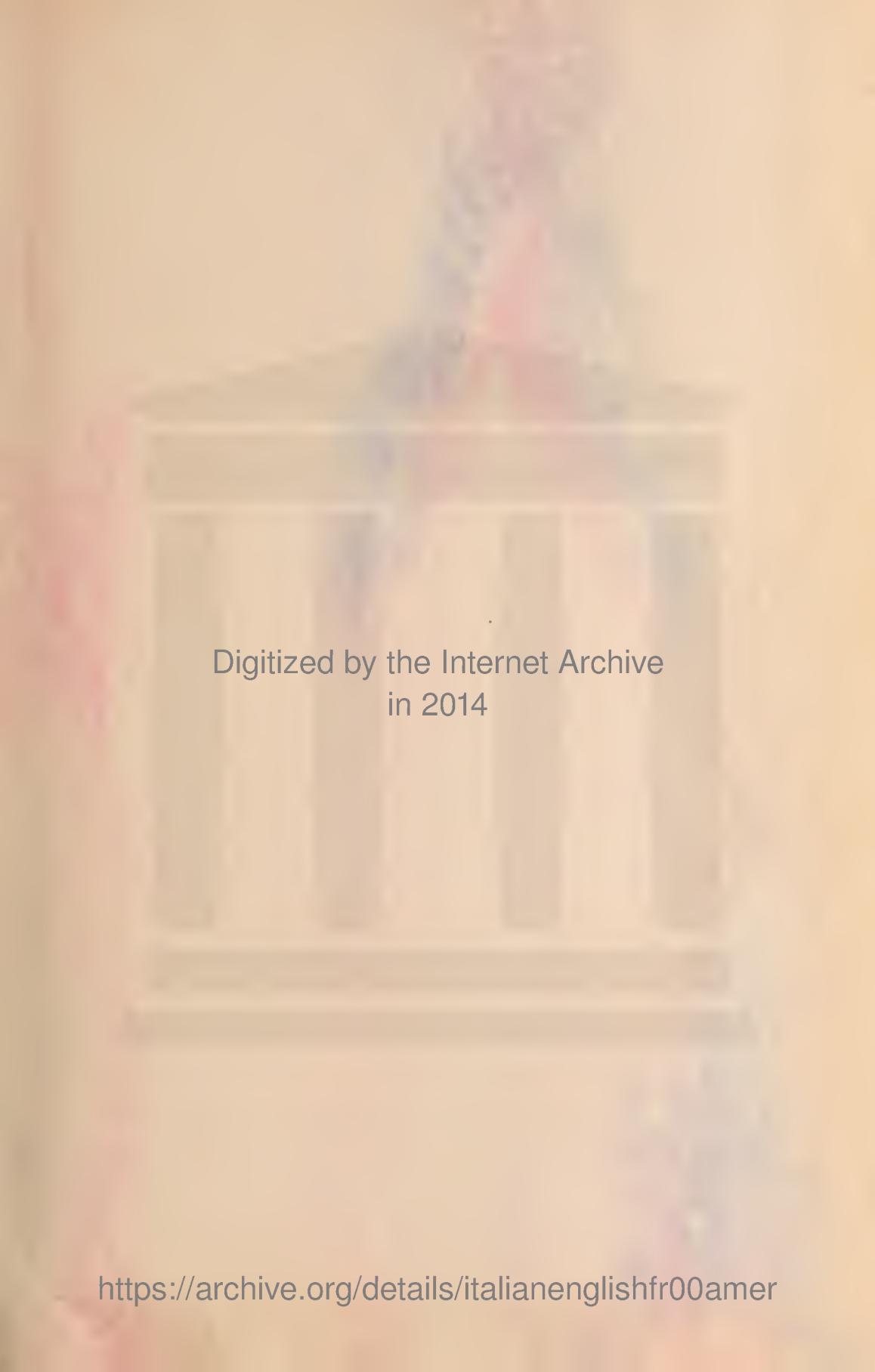
THE METROPOLITAN MUSEUM
OF ART
THE LIBRARY



PRESENTED BY

American Art Association.

81770



Digitized by the Internet Archive
in 2014

<https://archive.org/details/italianenglishfr00amer>

SALE NUMBER 4195

FREE PUBLIC EXHIBITION

*From Saturday, October 26, to Time of Sale
Weekdays 9 to 6, Sunday 2 to 5*

• • •

PUBLIC SALE

*Friday Afternoon
November 1, at 2:15 p.m.*

• • •

EXHIBITION & SALE AT THE
AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
30 East 57th Street
New York City

• • •

Sales Conducted by
HIRAM H. PARKE · OTTO BERNET · H. E. RUSSELL, JR.

1935

ITALIAN, ENGLISH, AND FRENCH FURNITURE

NOTABLY A SUPERB BEAUV AIS TAPESTRY SUITE

Two Early Brussels and Beauvais Tapestries

French and Italian Sculptures and Paintings

INCLUDING AN IMPORTANT DELLA ROBBIA BUST AND
A PAIR OF MAGNIFICENT ALTAR PANELS BY ORCAGNA

Fine Antique Fabrics + Oriental Rugs

Objects of Art



THE PRIVATE COLLECTION OF

MRS. CHARLES A. WIMPFHEIMER

Removed from 935 Fifth Avenue + New York

Sold by Her Order

PUBLIC SALE: NOVEMBER 1 AT 2:15 P. M.



AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC

1935

PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale

Y

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Company", wherever used in these Conditions of Sale, means the American Art Association-Anderson Galleries, Inc.
2. The Company has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be **PER PIECE** as numbered in the catalogue except when numbered catalogue descriptions comprise more than one piece, in which latter case bids are to be **PER PIECE** unless the description contains the notation "Lot".
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Company immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Company may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Company, be cancelled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Company to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Company may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

CONDITIONS OF SALE—*concluded*

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.
11. In addition to the purchase price, the buyer will be required to pay the New York City sales tax, unless the buyer is exempt from the payment thereof.
12. The Company, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Company reserves the right to decline to undertake to make such bids.
13. The Company will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.
14. These Conditions of Sale cannot be altered except in writing by the Company or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY HIRAM H. PARKE, OTTO BERNET, AND H. E. RUSSELL JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
30 EAST 57TH STREET · NEW YORK

Telephone PLAZA 3-1269

Cable ARTGAL or ANDAUCTION

HIRAM H. PARKE · *President*

OTTO BERNET · *Vice-President*

ARTHUR SWANN · *2nd Vice-President*

FOREWORD

MRS. CHARLES A. WIMPFHEIMER, upon giving up her Fifth Avenue residence, has been obliged to dispose of certain furnishings and objects of art which she will not require in her present home. The present sale consists of a choice group of French, English, and Italian furniture, Flemish and French tapestries, fabrics, rugs, French and Italian sculpture, and art objects.

Those familiar with the tapestry salon at 935 Fifth Avenue will immediately recognize the magnificent Louis XV *suite* [Numbers 83 to 86, inclusive] in Beauvais tapestry of the period, made for the Duc de La Tremoille, a member of one of the great princely houses of the time of Louis Quinze; this *suite* bears the signature of the *maître ébéniste* Jean Avisse, who is known to have executed furniture for the French nobility, and is especially noted for his splendid carved chairs and settees.

An important Brussels Renaissance tapestry woven by Martin Reymbouts depicts the *Triumph of Amor* [Number 138]; it bears the cipher of the Brussels Manufactory as well as the mark of the weaver. Another example [Number 137] is of Beauvais weave of about the end of the seventeenth century and features the arms of France and Aragon, presented in characteristic rich style and superb color. It approaches in quality the fine armorial compositions of David Teniers III, and although we find no record that this artist designed armorial tapestries for Beauvais as well as for Brussels, we are thus provided with an interesting theory of tapestry design (*Die Heinrich Göbel, Tapestries of the Lowlands*, New York, 1924). The small group of fabrics is distinguished by a splendid Spanish Renaissance ruby velvet cope [Number 126] richly embroidered and needlepainted, which was once the vestment of a bishop and bears his arms.

Many of the objects were, prior to their present ownership, in important collections, dispersed publicly and privately, notably fine pieces of French and Italian sculpture in terra cotta and stucco. Among them is the glazed terra cotta bust of Christ [Number 106], widely known as the *Marquis Viviani Della Robbia*, by Giovanni della Robbia, which is illustrated in several works on this sculptor and is from the Raoul Tolentino Collection, which was dispersed at these Galleries in 1920. From the same

collection are the pair of fourteenth century Florentine altar paintings [Number 109] by Andrea di Cioni, depicting groups of saints.

A corresponding high standard of quality is found among the smaller objects, and we may mention a magnificent pair of Imperial carved green jade table screens of the Ch'ien-lung period [Number 24], which illustrate the charming legend of Chrysanthemum Mountain in Kai; these are complemented by a shallow bowl [Number 25] of similar color, quality, and semi-eggshell consistency. There are also two charming French clocks, one by Etienne Le Noir [Number 34], a Louis XV example in ormolu embellished with figures of Venus and Adonis in the Falconet manner, the other an exquisite bracket clock by Stollewerck [Number 50], the case designed in the manner of Duplessis, the intricate and skillful modeling of the ormolu set off against a background of green horn.

CHARLES PACKER

AFTERNOON SESSION

Friday, November 1, 1935, at 2:15

CATALOGUE NUMBERS 1 TO 183 INCLUSIVE

CLOCKS, CANDELABRA, LAMPS, AND OTHER DECORATIONS

1. BRONZE MINIATURE MODEL OF A HORSE AND GIG

French, XIX Century

Cleverly modeled figurine on slab of peach-colored marble.

Length, 5 1/2 inches

2. DECORATED FAÏENCE DISH *Delft, Early XVIII Century*

Painted in aubergine, yellow, cobalt, and green with flowers and foliage.

Diameter, 13 1/2 inches

3. DECORATED MAJOLICA PITCHER *Urbino, circa 1600*

Painted in cobalt, yellow, and green with bold leaf arabesques and a legend on a banderole.

Height, 10 inches

4. Two DECORATED MAJOLICA ALBERELLI *Urbino, circa 1600*

Painted in cobalt and yellow with bold leaf arabesques.

Height, 9 inches

5. Two DECORATED MAJOLICA ALBERELLI *Siena, circa 1600*

Drug jars painted in cobalt and yellow with medallion enclosing legend, and with lustrous glaze.

Height, 8 inches

6. SET OF TWELVE VENETIAN ENAMELED CRYSTAL FINGER BOWLS AND STANDS

Delicately enameled with swags of flower arabesques and medallions of figures in the rococo taste; one extra bowl.

Diameter, 6 1/2 inches

7. TWELVE SÈVRES DECORATED PORCELAIN PLATES *Dated 1846*

Tastefully decorated with baskets and garlands of flowers and undulating blue ribbon on the border; back inscribed in gold: *A S E Le Prince de Mouraief Ambassadeur de Russie.*

Diameter, 9 3/4 inches

8. REPOUSSÉ STERLING SILVER CENTRE DISH

Oval dish for flowers with elaborately chased border and gilded metal liner and grill.

Length, 16 inches

9. PAIR REPOUSSÉ STERLING SILVER COASTERS

Chased with swags of leaves and flowers; boxwood base.

Diameter, 5 inches

10. SMALL SILVER INKSTAND

In the Louis XV taste, of shell design and containing two ink pots.

Width, 7 inches

11. LOT OF SMALL SILVER ARTICLES

Twelve silver-handled fruit knives and forks, and a fitted sewing case.
[Lot.]

12. DECORATED LACQUER MIRROR CASE *Persian, Early XIX Century*

Painted by Najaf, depicting a hunting scene of Fath Ali Shah, King of Persia.

Length, 12 inches

13. TWO BRONZE ORNAMENTS

Three-legged 'long-beard' jug of medieval form, and chimera-form vase. [Lot.]

Heights, 8 and 9 inches

14. ORMOLU MANTEL GARNITURE

Tiffany & Co., New York

The centre piece, of pavilion form, contains a thermometer, and is flanked by a pair of two-handled small vases, in the Renaissance taste.

[Lot.]

Heights, 13 and 6½ inches

15. PAINTED ENAMEL COVERED TAZZA

Attributed to Jean Limousin, Limoges, Late XVI Century

Bowl on socle and bell base, the domed cover with bronze finial; painted *en grisaille* with scenes from the life of Bacchus, the interior showing his birth, the cover the Triumph of Bacchus. Some restoration.

Height, 11 inches; diameter, 7½ inches

[See illustration]



[16]

[15]

[16]

16. PAIR RETICULATED BRONZE TEMPLE CANDLESTICKS *Ming*
 Composed of a baluster-form shaft pierced with cloud forms and vertical ribbing, rising from a flaring base of inverted lotus form, decorated in relief with sceptre heads and other symbols upon a ground incised with a fret motive; pricket top. *Height, 15½ inches*
 From S. & G. Gump Co., San Francisco, Cal.

[See illustration]

17. BRONZE AND IVORY STATUETTE *French, XIX Century*
 Peasant girl with goat, the head and arms of ivory; on rocky base of *rouge* marble. *Height, 23 inches*

18. BRONZE VASE

Louis Chalon, French: 1866-?

Tall vase encircled by exotic female figures with linked hands, emerging from waves.

Height, 17 inches

30 19. GILDED BRONZE FIGURAL CARD RECEIVER

J. Kratina, French: dated 1906

Formed as a dancing female figure in voluminous diaphanous drapery. Signed and dated 1906.

Height, 9 inches; length, 15 inches

21 20. BRONZE EQUESTRIAN STATUETTE

Jean Louis Ernest Meissonier, French: 1815-1891

Mounted figure of a bearded man of military bearing astride a charger, probably Emperor Nicholas of Russia; cast by Siot Decauville, Paris. Signed on oblong base.

Height, 8 inches

180 21. PAIR BAVARIAN CARVED IVORY BAS RELIEFS

After Borgognone

Depicting episodes in the Roman Wars; carved black wood frame.

Height, 10 inches; length, 23½ inches

30 22. BRONZE STATUETTE

Water Carrier. Young peasant girl carrying a demi-john; circular base signed STRASIER.

Height, 24 inches

23. MEZZOTINT ENGRAVING IN COLORS

S. Arlent Edwards after Rembrandt

Rembrandt's Mother; signed in the margin. Gilded frame.

Height, 18 inches; width, 14 inches

70 24. IMPORTANT PAIR IMPERIAL CARVED GREEN JADE TABLE SCREENS

Ch'ien-lung

Fine jade discs with light mottling, each side crisply carved in low relief with clusters of peonies and chrysanthemums rising from rocks and pools and with air creatures hovering above; supported on finely carved teakwood stand.

Diameter, 10 inches

Note: This pair of discs is said to illustrate the legend of Chrysanthemum Mountain, in faraway Kai, which overhangs a river of crystal clarity; all who drink of the waters after the flower petals have fallen in receive the boon of long life.

From S. & G. Gump Co., San Francisco, Cal.

[See illustration]



[NUMBER 24]

25. IMPERIAL CARVED GREEN JADE SHALLOW BOWL *Ch'ien-lung*
Low-sided flaring bowl, or deep plate, of translucent moss green jade
with light mottling and of a semi-eggshell quality, apparently in flaw-
less condition. Wood stand. *Diameter, 11 inches*
250- From S. & G. Gump Co., San Francisco, Cal.

26. STERLING SILVER TEA AND COFFEE SERVICE

The Gorham Co., New York

400- Shaped kettle on stand with lamp, teapot, coffee pot, sugar bowl and
cover, waste bowl, and cream jug, chased in the Louis XV taste.
Monogrammed. [Lot.]

Height of tea kettle, 14 inches; height of teapot, 8 inches

[See illustration]

100- 27. CHASED STERLING SILVER TWO-HANDED TEA TRAY

The Gorham Co., New York

Matching the preceding. Shaped oblong tray in the Louis XV taste,
chased with flowers around the border and handles; engraved mono-
gram and inscription. *Length, 31 inches*

[See illustration]



[NUMBERS 26 AND 27]

28. SILK EMBROIDERY PICTURE *Spanish, circa 1800*

Depicting a royal personage on a prancing charger, under an arch, *12* captioned *Viva el Rey.* *Height, 18 inches; width, 14 inches*

29. MONTMARTRE MORNING

Charles Moreau, French: Late XIX Century

A drunken reveller in Pierrot costume, whose condition proves irresistible to a messenger boy and sweep beginning their early morning rounds. Signed, C. MOREAU. *Height, 19 inches; length, 29 inches*

30. DECORATIVE OIL PAINTING

Barren rocky prospect with group of sheep and peasant woman in foreground. Signed, CZOURDAN. *Height, 17½ inches; length, 26 inches*

31. DECORATIVE OIL PAINTING

View of Alaskan mountains, with a torrent in the foreground.

Height, 12 inches; length, 18 inches

32. PAIR BRONZE AND GLASS LUSTRE CANDELABRA

In the Louis XV taste. With colored glass fruit; wired for three electric lights. *Height, 18 inches*

33. CHINESE CARVED SOAPSTONE ORNAMENT FITTED AS A LAMP

Twin vase and cluster of foliage in mottled brown soapstone, fitted as a lamp with two lights, with Ko'ssu tapestry pagoda shade, and carved agate finial. *Height, 25 inches*

34. LOUIS XV ORMOLU CLOCK *Etienne Le Noir, Paris, circa 1765*

Composed of the figures of Venus and Adonis, the former standing on a cloud and holding a wreath, Adonis before her, a dog at his feet; surmounting a molded shaped plinth, the front of which is enriched with a plaque depicting sporting cupids. Back plate of movement inscribed *Etienne Le Noir, Paris;* the dial, which is apparently a replacement, is inscribed *Le Roy à Paris.*

Height, 17 inches; width, 13 inches

Collection of Michael Dreicer, New York

[See illustration facing page 16]

35. PAIR LOUIS XVI ORMOLOU FIGURAL CANDLESTICKS

French, XVIII Century

Harmonizing with the preceding. Formed as figures of children supporting baskets of fruits and flowers on their heads and standing on circular plinths of gray marble with ormolu square bases.

Height, 11 inches

Collection of Michael Dreicer, New York

36. PAIR DECORATED MAJOLICA VASE LAMPS

Painted in cobalt, yellow, and green in the Renaissance style; fitted for three lights with pleated buff and blue silk shade. *Height, 31 inches*

37. FOUR DECORATIVE OBJECTS

Chinese black lacquer nest of boxes inlaid with mother of pearl; Japanese red and gold lacquer and Ko'ssu tapestry lamp; and pair small gilded wall brackets. [Lot.]

38. THREE DECORATIVE OBJECTS

Dutch painted porcelain picture after Rembrandt; pair Jerome Massier glazed earthenware platters. [Lot.]

39. THREE DECORATIVE OBJECTS

Old French decorated and gilded mother of pearl fan; set of decorated *papier mâché* vanity boxes; and a Meyrowitz traveling barometer. [Lot.]

40. GLASS AND PAINTED METAL TABLE FOUNTAIN

René Boyer, Paris

The glass bowl painted with stalking Indians and birds, and signed WIVDENKO, on silvered metal base. *Diameter, 17½ inches*

41. CARVED AND GILDED WOOD FIGURE MOUNTED AS LAMP

Italian, circa 1600

Figure of a kneeling saint holding a *torchère*, painted and gilded; fitted as table lamp for two lights, with painted parchment shade.

Height, 31 inches

Collection of Michael Dreicer, New York

42. LOUIS XVI STATUARY MARBLE AND BRONZE DORÉ CLOCK

Formed as a Temple of Love composed of columns enshrinining two amors and supporting the movement, which rests upon a spread eagle and is surmounted by martial trophies.

Height, 28 inches; width, 16 inches

From Tiffany & Co., New York

43. PAIR GILDED BRONZE CANDLABRA *Louis XVI Style*

Formed as baskets of foliage and flowers, surmounting square plinths; fitted for three electric lights.

Height, 29 inches

From E. F. Caldwell & Co., Inc., New York

44. MARBLE AND BRONZE DORÉ TABLE FOUNTAIN *René Boyer, Paris*

In the Louis XV taste. Composed of a gilded bronze triple caryatid, in a bowl of *campan vert* marble, supporting a *tazza*.

Height, 18 inches; diameter, 20 inches

45. BRONZE-MOUNTED ROSEWOOD BRACKET CLOCK

Dodge & Co., Manchester

In early Georgian style. Chiming on eight bells; domed square case richly mounted in gilded bronze.

Height, 24 inches; width, 15 inches

46. WROUGHT BRONZE TABLE LAMP *After Jacopo Sansovino*

Fitted for four electric lights, with pongee shade and inverted reflector.

Height, 33 inches

From E. F. Caldwell & Co., Inc., New York

47. PAIR GILDED BRONZE CHENETS *Louis XVI Style*

Formed as figures of amors on voluted foliage plinth.

Height, 17 inches

From E. F. Caldwell & Co., Inc., New York

48. PAIR GILDED BRONZE CHENETS *Louis XVI Style*

Formed as figures of amors seated on cluster of acanthus scrolls.

Height, 14 inches

From E. F. Caldwell & Co., Inc., New York

49. PAIR GILDED BRONZE CHENETS *Louis XVI Style*

Formed as foliated lyres on shaped plinth embellished with lion's mask and urn.

Height, 16 inches

From E. F. Caldwell & Co., Inc., New York

50. LOUIS XV ORMOLU AND GREEN HORN CLOCK

Stollewerck, Paris, circa 1740

Case in the manner of Duplessis. The movement contained within a cartouche of scrolls and leafage, which surmounts a sarcophagus-shaped rococo plinth richly decorated with a panel of musical trophies and *plaqué* with green horn. The clock plays airs on ten bells which are enclosed in the plinth base; striking movement. Back of movement and dial inscribed *Stollewerck à Paris*.

Height, 21 inches; width, 12 inches

Note: This eminent horologist is recorded as working in Paris *circa 1740-70*.

Examples of his work are in the Jones Collection, South Kensington Museum, and the Wallace Collection.

From L. Kraemer et Fils, Paris

[See illustration]

FRENCH, ENGLISH, AND ITALIAN FURNITURE

51. PAIR LOUIS XV LAQUÉ AND CARVED PETITES CONSOLES

Small wall console, the top scalloped, the bracket composed of a series of interlaced scrolls, flowers, leaves, and stalactite motives of graceful form; gray Ste Anne marble top. One of the period, one a reproduction.

Height, 26 inches; width, 23 inches

From Baguès Frères, Paris

[See illustration of one]

52. LOUIS XVI CARVED AND GILDED BANQUETTE IN ANTIQUE BROCADE

Slightly shaped oblong top in silk brocade, on fluted tapering supports.

Length, 27 inches

53. SMALL FOUR-FOLD PETIT POINT SCREEN

French, XIX Century

Worked in *petit point* with figures of royal ladies in Renaissance costume.

Height, 30 inches; length, 49 inches

54. LOUIS XV CARVED AND GILDED BANQUETTE IN POINT TAPESTRY

Oblong top designed with large blossoms and leaves in a light ground, the gently voluted legs and frame carved with flowers and acanthus.

Length, 42 inches

From E. Dreyfous, Paris



[NUMBERS 50 AND 51]



[NUMBER 55]

55. RÉGENCE CARVED AND GILDED FIRE SCREEN IN
EIGHTEENTH CENTURY BEAUVAISS TAPESTRY

The tapestry panel woven with a Bérainesque design featuring an urn of blossoms and leaves, parrot and monkey perched on brackets, juxtaposed acanthus volutes, and scattered butterflies and small birds, in colors in a light ground. Richly carved and gilded frame with scrolled trestle supports.

Height, 40 inches; width, 29 inches

From Lenyon & Morant, Inc., New York

[See illustration]

56. PAIR LOUIS XIV CARVED AND GILDED STOOLS IN RUBY VELVET

Probably Venetian. Square top in worn ruby velvet; elaborately carved and gilded triangular baluster supports with saltire stretchers.

Height, 20 inches; width, 19 inches

66. IMPORTANT PAIR LOUIS XV AUBUSSON TAPESTRY AND
CARVED WALNUT FAUTEUILS *French, XVIII Century*
Beautiful chair in the manner of Michel Gourdin. The shaped back, seat, and armpads covered with Aubusson tapestry designed with clusters of blossoms and leaves in soft greens, tans, and reds in a light ground, in cartouches of flowers and leaves. The molded frame and supports carved with groups of small flowers and leaves on the crest rail, knees, and skirt.

From E. Dreyfous, Paris

[See illustration of one]

70-
67. LOUIS XVI CARVED AND GILDED CANAPÉ AND
TWO CHAIRS IN SILK BROCADE

A *confidante* of graceful form, the gently serpined seat frame and the arched crest carved with swags and posies of blossoms and leaves. Upholstered and covered in ivory silk brocade patterned with a rococo repeated floral motive. Two side chairs similar. *Length, 5 feet*
Collection of Mme. Annette Lefortier, American Art Association,

1924

70-
68. LOUIS XVI KINGWOOD MARQUETERIE GUÉRIDON

Top inlaid with a group of trophies and flowers in various woods, and bordered with brass molding, containing a drawer and pull-out slide; tapering curved supports and undershelf.

Height, 27 1/2 inches; diameter, 15 inches

60-
69. PAIR CARVED WALNUT AND SILK VELVET BERGÈRES

In the Louis XVI taste. Large easy chair covered in worn slate-colored velvet; on walnut tapering square legs.

70. WILLIAM AND MARY WALNUT MARQUETERIE SMALL SCRUTOIRE

Top with hinged slant flap enclosing interior fitted with small drawers, supported on spiraled legs with stretchers. Top richly inlaid with floral and strapwork *marqueterie* in various light woods.

Height, 33 inches; width, 27 inches



[NUMBER 66]

71. PAIR LOUIS XVI TULIPWOOD MARQUETERIE ENCOIGNURES
MOUNTED IN BRONZE DORÉ

The front enclosed by a door inlaid with a vase of flowers and leaves and smaller vases in tinted *marqueterie* in a ground of light harewood, or plane tree wood, framed in bands of green holly. The returns veneered in herringbone design and enriched with gilded bronze mounts; top covered by molded slab of *rouge de Flandre* marble.

Height, 35 inches; width, 28 inches

Collection of Michael Dreicer, New York

[See illustration of one]

72. PAIR FAMILLE ROSE PORCELAIN JARDINIÈRES, AND PEDESTALS

Jardinières decorated with flowers of the season and exotic birds in brilliant enamels, with gilded *kylin* mask ornaments in relief; surmounting carved and gilded stand of Louis XVI design.

Height with pedestal, 31½ inches; diameter, 20 inches

Collection of S. Reading Bertron, New York

73. FAMILLE VERTE PORCELAIN JARDINIÈRE, AND PEDESTAL

Jardinière mortar-shaped and decorated with panels of flowers of the seasons, birds, and insects reserved in a 'brocade' ground; marble-topped bronze-mounted teakwood pedestal.

Height of jardinière, 13½ inches; height of pedestal, 18 inches

Collection of Michael Dreicer, New York

74. FAMILLE VERTE PORCELAIN JARDINIÈRE, AND PEDESTAL

Decoration of panels of flowers and birds reserved in a 'brocade' ground; parcel-gilded carved teakwood stand with marble top.

Height of jardinière, 14½ inches; height of pedestal, 18 inches

Collection of Michael Dreicer, New York

75. ANTIQUE ANDALUSIAN TURQUOISE BLUE GLAZED POTTERY JAR

Conical large jar set into wood base carved with dolphins and acanthus, and gilded.

Height, 32 inches

Collection of Michael Dreicer, New York

76. BLUE LACQUERED FLOOR LAMP IN THE DIRECTOIRE TASTE

Wired for three lights, with buff silk shade. *Height, 5 feet 8 inches*



[NUMBER 71]

LOUIS XV ORMOLU CLOCK BY LE NOIR

[NUMBER 34]

77. CHARLES II CARVED WALNUT SIDE CHAIR *English, XVII Century*
High back richly carved with Tudor rose, crown, and *putti*; posts spirally turned, the back and seat in point tapestry of later date. One leg repaired.

78. STRIPED GRAY SATIN THREE-FOLD SCREEN *Louis XVI Style*
Composed of three arched panels bordered with silk gimp.
Height, 5 feet 4 inches; length, 5 feet

79. LOUIS XVI KINGWOOD MARQUETERIE DEMI-LUNE COMMODE
MOUNTED IN BRONZE DORÉ *French, XVIII Century*
Deeply curved front having three drawers at the centre flanked by a cupboard on each side, and decorated with urns of flowers and a medallion of musical trophies in light wood *marqueterie*, in a ground of light sycamore. Short tapering round supports, enriched with gilded bronze mounts, and with molded top of *flamme de pêche* marble.
Height, 34 inches; length, 49 inches
From L. Alavoine & Co., New York
[See illustration]

80. EMPIRE DECORATED COUCH IN CRIMSON VELVET
Spanish, circa 1815
Small so-called Grecian couch retaining its old paint and stenciling and covered in silk ruby velvet trimmed with brass-headed nails; loose seat cushion.
Length, 5 feet

81. LOUIS XVI INLAID TULIPWOOD PETITE COMMODE
The shaped front contains two drawers, on curved and tapered supports; front and sides inlaid with panels of flower and trellis *marqueterie*, and having bronze mounts. *Brèche d'Aléppo* marble top.
Height, 32 1/2 inches; width, 29 inches
Collection of Michael Dreicer, New York

82. LOUIS XIII WALNUT AND CRIMSON VELVET FOLDING CHAIR
French, XVII Century
Uncommon specimen, with folding X-shaped frame; the back rest, strap arms, and seat of red velvet; trimmed with brass-headed nails.
From Jansen, Paris



[NUMBER 79]

TERRA COTTA BUST ATTRIBUTED TO PAJOU

[NUMBER 105]

MAGNIFICENT LOUIS XV BEAUVAISS TAPESTRY SUITE

83. LOUIS XV BEAUVAISS TAPESTRY CARVED AND GILDED CANAPÉ

Jean Avisse (M. E. 1745); French, XVIII Century

The shaped back, seat, and armpads in silk-woven tapestry of the period, the back designed with a pastoral composition from Boucher's *Loves*, the seat with hounds chasing wild animals; in pale pastel colors framed with borders of floral swags in richer colors. The molded and flower-carved frame of the period with some regilding, stamped I AVISSE under the seat rail.

Length, 7 feet

Note: This *canapé* and the three following pairs of *fauteuils* [Numbers 84-5-6] constitute a superb carved and gilded Louis XV *suite* in Beauvais tapestry, made for the Duc de La Tremoille, *circa* 1750, afterwards passing into possession of the Comte de Sesmaisons.

The backs and seats are woven with figural compositions termed the *Loves of Boucher*, and animal subjects after Oudry. The frames are the work of Jean Avisse (1723-after 1796), who was received Master in November 1745; he worked in the rue de Cléry, where he achieved a rapid success owing to the excellence of his work. This *maitre ébéniste* is noted especially for his beautiful Louis XV chairs, of which outstanding examples are in the collection of Comte Doria of Paris and the Marquis Lagergren of Sweden; he is represented in the Mobilier National by a fine *bergère*. Avisse executed a great number of finely sculptured chairs and other small *meubles de luxe* for the nobility of his time. *Vide* Salverte, *Les Ebénistes du XVIII^e Siècle*, 1923, pp. 6-7 and pl. II, where we find recorded a bed *à la polonoise* executed for the Duchesse de La Tremoille.

Collection of the Duc de La Tremoille, *circa* 1750

Collection of the Comte de Sesmaisons

From Jansen, Paris

[See illustration]

84. PAIR LOUIS XV BEAUVAISS TAPESTRY CARVED AND GILDED

FAUTEUILS *Jean Avisse (M. E. 1745); French, XVIII Century*

En suite with the preceding.

Collection of the Duc de La Tremoille, *circa* 1750

Collection of the Comte de Sesmaisons

From Jansen, Paris

[See illustration]

85
and
86



[NUMBER 83]



[NUMBER 85]



[NUMBER 84]



[NUMBER 86]



85. PAIR LOUIS XV BEAUVAIS TAPESTRY CARVED AND GILDED FAUTEUILS *Jean Avisse (M.E. 1745); French, XVIII Century*
En suite with the preceding.
Collection of the Duc de La Tremoïlle, *circa 1750*
Collection of the Comte de Sesmaisons
From Jansen, Paris

[See illustration preceding]

86. PAIR LOUIS XV BEAUVAIS TAPESTRY CARVED AND GILDED FAUTEUILS *Jean Avisse (M.E. 1745); French, XVIII Century*
En suite with the preceding.
Collection of the Duc de La Tremoïlle, *circa 1750*
Collection of the Comte de Sesmaisons
From Jansen, Paris

[See illustration preceding]

87. LOUIS XVI KINGWOOD MARQUETERIE GUÉRIDON
Circular table with undershelf and drawer, inlaid with floral *marqueterie* in various woods. *Height, 28 inches; diameter, 18 1/2 inches*
From L. Alavoine & Co., New York

88. CARDINAL'S WROUGHT IRON, BRONZE, AND RUBY VELVET FALDSTOOL *Italian, XVI Century*
Frame of X-form enriched with four bronze baluster finials chiseled with the arms of a cardinal, the slender baluster-formed arms also of bronze; the back rest and seat cushion of ruby velvet embroidered in colored worsteds with sprays of thistles and flowers and trimmed with gold lace galloon.

89. LOUIS XVI INLAID TULIPWOOD WRITING TABLE

French, XVIII Century

Rectangular top lined with dark leather and bordered by a pierced brass gallery; four drawers at one side with rosette and ring handles and bordered with checkered bands of light and dark wood, the tapering square legs similarly banded, and enriched with bronze mounts.

Height, 31 inches; length, 51 inches

[See illustration]

90. DIRECTOIRE GREEN AND GOLD LAQUÉ OVAL TABLE

French, Late XVIII Century

Oval top with inset slab of *rouge de Flandre*; on fluted tapering round legs, painted green and gold. *Height, 28 inches; width, 28 inches*
Collection of S. Reading Bertron, New York

91. PAIR TURNED WALNUT SPINDLE-BACK SIDE CHAIRS

North Italian, Late XVII Century

The turned posts with ball finials, solid seat furnished with crimson damask cushion.

92. CARVED WALNUT PRIE-DIEU

Brescian Renaissance

Of architectural form, the front richly carved with paterae, fluting, and scale ornament, drawer and platform base.

Height, 34 inches; width, 26 inches

93. THREE LOUIS XIV CARVED WALNUT SIDE CHAIRS

IN POINT D'HONGRIE

French, Late XVII Century

Ogee-arched high back and seat in silk embroidery and *appliquéd* work of later date, designed with foliage and strapwork in a light ground; trimmed with silk tassel fringe. Gently voluted supports and stretchers.

94. LOUIS XVI TULIPWOOD MARQUETERIE BOUILLOTTE

Circular table, the top guarded by pierced bronze gallery, with drawer, tapering square legs, and undershelf. Inlaid and banded with various woods.

Height, 30½ inches; diameter, 21 inches

95. LOUIS XVI TULIPWOOD MARQUETERIE BOUILLOTTE

Closely similar to the preceding.

Height, 30½ inches; diameter, 21 inches



[NUMBER 89]



[NUMBER 96]

96. PAIR RÉGENCE LAQUÉ AND CARVED FAUTEUILS
IN POINT TAPESTRY

Cartouche-shaped back, flaring seat, and armpads in point tapestry designed with clusters of blossoms and leaves in cartouches of vein and trellis, in colors in a light ground; green and gold *laqué* frame molded and gracefully voluted. Carved with clusters of leafage and flowers on the crest, arms, skirt, and cabriole supports.

From E. Dreyfous, Paris

[See illustration of one]



[NUMBER 97]

97. PAIR LOUIS XIV CARVED AND GILDED ARMCHAIRS IN APPLIQUÉ-
EMBROIDERED CRIMSON VELVET *French, Late XVII Century*
The high rectangular back and seat in ruby velvet of the period en-
riched with *appliqué* silk embroidery in a Bérainesque design of urns,
flowers, and strapwork; molded, carved, and scrolled arms, legs, and
stretchers.

From Carlhian & Co., Paris

[See illustration of one]

98. RÉGENCE NEEDLEPOINT AND CARVED WALNUT CHAISE LONGUE
French, XVIII Century

In two parts, the frame and supports molded and gracefully voluted; upholstered and covered in *pavot* needlepoint in a light ground. Two similar loose cushions. A few small repairs to the frame.

Length, 6 feet 8 inches; width, 29 inches

Collection of Raoul Tolentino, American Art Association, 1920

[See illustration]

99. PAIR FLEMISH CARVED WALNUT SIDE CHAIRS IN POINT D'HONGRIE
In baroque style, the back and seat covered in silk embroidery and *appliqué* work of Renaissance design.

100. PAIR BERGÈRES IN APRICOT SATIN DAMASK

In the Louis XVI taste. Frame of carved light beechwood; loose seat cushion.

101. PAIR GILDED BRONZE TALL ANDIRONS

Louis XIV Style

Of plinth form, festooned with husk swags and crested with a group of martial trophies.

Height, 34 inches

From E. F. Caldwell & Co., Inc., New York

102. LOUIS XVI SATINWOOD TEA TABLE

Oblong with mirrored undershelf and hinged ends, brass-bordered top, and decorated with jasper plaquettes.

Height, 31 inches; width, 25 1/2 inches

103. LOUIS XVI SATINWOOD CARD TABLE

Harmonizing with the preceding.

Height, 29 inches; length open, 29 inches

104. SCULPTURED WHITE STATUARY MARBLE GARDEN STATUE

Italian, XVIII Century

Two Bacchic children holding posies of flowers, one playing on pipes, a cornucopia of fruits at their feet. Pedestal of figured gray marble with white square capital and base.

Height of statue, 35 inches; height of pedestal, 43 inches



[NUMBER 98]

FRENCH AND ITALIAN SCULPTURES AND PAINTINGS

AUGUSTIN PAJOU [ATTRIBUTED TO]

FRENCH: 1730-1809

[Terra Cotta Bust]

105. DIANE

A beautiful young woman as Diane. Her thick hair is fastened by a bandeau ornamented with a crescent and falls in heavy coils about her shoulders, which are draped with a lion's pelt. On mottled terra cotta brown and white marble socle.

Height, 28 inches

Collection of W. K. Vanderbilt, "Deepdale", Long Island, N. Y.

Collection of Michael Dreicer, New York

[See illustration facing page 18]

GIOVANNI DELLA ROBBIA

FLORENTINE: 1469-1527(?)

[Glazed Terra Cotta Bust]

106. THE SAVIOR

His garments glazed orchid, yellow, green, and blue, the long flowing hair yellow, and the finely modeled ascetic features and neck unglazed; surmounting blue velvet-covered plinth.

Height, 22 inches; width, 20 inches

Note: This bust, known as the "Marquis Viviani della Robbia", is illustrated in several works on the Della Robbias, specifically in Marcel Reymond's *Florentine Sculpture*, and *The Della Robbias*. It is claimed that the present bust supports the theory that Giovanni della Robbia was inspired in some of his endeavors by the works of the great painters of his period, in the present instance by Verrocchio. Professor Allan Marquand of Princeton University, an authority on Italian sculptures, says that the bust of Christ from the Viviani della Robbia Collection appears to him correctly attributed to Giovanni della Robbia, who was undoubtedly influenced by Verrocchio. It is, he thinks, to be assigned to the early years of the sixteenth century, perhaps as late as the sculptor's statue of S. John the Baptist at Galatrona (1518) and earlier than the bust of Christ at the Certosa (1522).

Collection of Signor Raoul Tolentino, American Art Association, 1920

[See illustration opposite]



NUMBER 106: GLAZED TERRA COTTA BUST
OF THE SAVIOR

Giovanni della Robbia

JACOPO DELLA QUERCIA

FLORENTINE: 1374-1438

[Polychrome Stucco Relief]

107. MADONNA AND CHILD

The Madonna wears a red robe, blue mantel and hood; the Holy Child in a brown tunic and nestling against the Madonna's shoulder, his face toward the spectator. On rectangular carved, painted, and gilded wood plinth decorated with an anhemion and strapwork.

Height, 30 inches; width, 22 1/2 inches

Collection of Signor Raoul Tolentino, American Art Association, 1920

[See illustration on page 45]

SPERANDIO DA MANTOBA

ITALIAN: 1425-1500

[Polychromed Stucco Relief]

108. MADONNA AND CHILD

The Madonna in dark robes and hood supporting the Christ Child on her left arm, the molded plinth of the relief carved with two juxtaposed putti flanking a circular medallion.

Height, 20 1/2 inches; width, 13 inches

Collection of Signor Raoul Tolentino, American Art Association, 1920

ANDREA DI CIONI, CALLED ORCAGNA

FLORENTINE: 1308-1369

109. PAIR ALTAR PANELS DEPICTING SAINTS

One has as central figure S. Ambrose holding an open book with an inscription in Lombardic characters; behind him stand Ss. Stephen, Sebastian, and Bernard holding emblems of their martyrdom, their heads encircled by halos. The other panel depicts S. Peter and S. John the Baptist with their emblems and, behind them, minor saints, one with tonsured head. The figures are painted in colors against a gold background, and below runs a band of inscription in Lombardic characters. Carved and gilded arched tabernacle frame of later date.

Height, 56 inches; width, 32 inches

Note: Andrea di Cioni, sculptor and architect, as well as painter, executed between 1350 and 1357 in conjunction with his elder brother, "Nardi", the frescoes in the Strozzi Chapel of the church of Santa Maria Novella, Florence; the altarpiece in this chapel is also by the same artist.

Collection of Signor Raoul Tolentino, American Art Association, 1920

[See illustration opposite]



NUMBER 109: PAIR ALTAR PANELS

Andrea di Cioni, Called Orcagna

VELVETS AND EMBROIDERIES
CUSHIONS AND HANGINGS

110. THREE CUSHIONS

In embroidered crimson velvet, gilded and silver embroidery, and black satin. [Lot.]

705

111. TWO POINT D'HONGRIE CUSHIONS

Oblong, faced with *point d'Hongrie* and backed with ruby silk velours.

Length, 23 inches

115

112. EMBROIDERED POINT TAPESTRY CUSHION

Depicting an old English rural scene; wool tasseled border.

Length, 47 inches

25

113. TWO RUBY SILK VELVET CUSHIONS *Genoese, XVI-XVII Century*

Oblong, trimmed with gold galloon; one with tasseled corners.

Lengths, 22 and 25 inches

50

114. CRIMSON VELVET CUSHION

Italian, XVII Century

Enriched with gold *appliquéd* work.

Length, 24 inches

20

115. TWO OLD NEEDLE AND BEADWORK BELL PULLS

One enriched with beadwork and having a fine *millefiori* glass handle, the other of needlepoint.

Lengths, 5 and 6 feet

15

116. PAIR SILK EMBROIDERY AND GREEN SATIN CUSHIONS

Portuguese, XVII Century

70-

Narrow oblong cushions enriched with panels of silk embroidery depicting castles in medallions and bands of flowers, leaves, and scrolls; trimmed with silk fringe.

117. FOUR SMALL TEXTILES

XVII-XVIII Century

5

Assorted pieces of brocatelle and brocade, in rose, green, blue, and yellow. Various sizes. [Lot.]

118. THREE SMALL TEXTILES *XVII-XVIII Century*

Two square mats and a scarf in Renaissance and Louis XV brocade.
[Lot.]

119. FIVE SMALL TEXTILES *XVII-XVIII Century*

Two chalice covers, two stoles, and a reticule, in gold and silk embroidery and crimson damask. [Lot.]

120. SILVER-EMBROIDERED AMBER VELVET MAT *Turkish, XVIII Century*

Richly worked in silver thread with interlaced vines and foliage; trimmed with gold lace gimp and fringed at either end.

Length, 34 inches; width, 22 inches

121. VENETIAN JARDINIÈRE CUT VELVET PANEL

Made for the Turkish market, patterned with a Renaissance floral motive in red and green; trimmed with gold galloon.

Length, 6 feet; width, 2 feet

122. OLD IRISH LACE VALANCE

Worked in an intricate pattern in a miscellany of decorative motives including flowers, medallions, and hearts.

Length, 10 feet 6 inches; width, 14 inches

123. OLD IRISH LACE VALANCE

Similar in design to the preceding, but differing in quality.

Length, 9 feet 7 inches; width, 14 inches

124. Two NEEDLEPOINT PANELS

One with the allegory of Chastity, the other somewhat similar.

Height, 2 feet 6 inches; width, 2 feet 4 inches

125. SILK EMBROIDERY CHASUBLE *Spanish, Late XVII Century*

Finely embroidered with large pink, blue, yellow, and green blossoms, grape leaves, and strapwork in symmetrical formation, in an ivory ground.

126. FINE RENAISSANCE NEEDLEPAINTED AND APPLIQUÉ-EMBROIDERED RUBY VELVET COPE

Spanish, XVI Century

A bishop's cope of well-preserved ruby silk velvet entirely covered with a sumptuous design of conventionalized small floral escutcheons executed in *appliquéd* silk, silver, and gold embroidery. The shield-shaped hood depicts the Holy Virgin with adoring angels holding a crown above her head, sumptuously worked in silks and gold thread. The border is *appliquéd* at each end with the arms of a bishop.

Height, 4 feet 5 inches; length, 9 feet 6 inches

Collection of Michael Dreicer, New York

[See illustration]

325-127. APPLIQUÉ-EMBROIDERED RUBY VELVET PANEL

Spanish, Late XVII Century

35- Richly embroidered in colored silks featuring sprays of blossoms and leaves in symmetrical formation, *appliquéd* on a ground of ruby velvet; trimmed with gold galloon. *Height, 2 feet 6 inches; length, 7 feet*

60-128. SILK BROCADE COPE

French, Late XVII Century

60- Louis XIV design of large pink blossoms and green and yellow foliage in a light ground, enriched with gold thread; trimmed with gold galloon. *Height, 4 feet 5 inches; length, 9 feet 6 inches*

Collection of Michael Dreicer, New York

175-129. TWO SILK BROCADE CHASUBLES

Spanish, Early XVIII Century

175- In sky blue silk trimmed with silver galloon and mounted with panels of floral brocade in blue and yellow grounds. [Lot.]

30-130. GOLD AND SILK APPLIQUÉ-EMBROIDERED CRIMSON SATIN CHASUBLE

Italian, XVII Century

30- Featuring a cardinal's arms and floral arabesques in silk and gold *appliquéd* on crimson satin ground; trimmed with gold galloon.

140-131. FRAMED PANEL OF PETIT POINT ENRICHED WITH GOLD AND SILVER

EMBROIDERY

Viennese, XVII Century

140- Depicting three episodes in the life of the Madonna: The Annunciation, Nativity, and Glorification, in cartouches surrounded by bold flowers and foliage, executed in *petit point* in a silver ground enriched with gold embroidery. *Height, 20 inches; length, 52 inches*

From J. Gluckselig & Son, Vienna



[NUMBER 126]

132. EMBROIDERED IVORY SILK 'SPANISH' SHAWL

Richly embroidered with exotic birds and flowers and deeply fringed,
lined as a coverlet.

Length, 9 feet; width, 6 feet

150- 133. SABLE FUR TRAVELING ROBE

Composed of forty-eight skins mounted on brown felt.

Length, 5 feet 6 inches; width, 5 feet

50- 134. POINT TAPESTRY PANEL

Allover design of flowers, leaves, and birds, in a dark ground.

Length, 9 feet; width, 4 feet 11 inches

40- 135. PAIR ROSE BROCATELLE WINDOW HANGINGS *Italian, XVII Century*

Composed of four panels, patterned with baroque foliage cartouches
and trimmed with gold galloon; lined with white silk.

Length, 11 feet; width, 6 feet 8 inches

10- 136. TWO PAIRS CELADON TAFFETA WINDOW HANGINGS WITH VALANCES

Trimmed with peach silk fringe and gimp, and lined with white sateen.

Length, 8 feet 6 inches; widths, 4 and 6 feet

TAPESTRIES

137. IMPORTANT LOUIS XIV BEAUVAINS SILVER-WOVEN TAPESTRY

WITH THE ARMS OF FRANCE AND ARAGON

Circa 1685

Composed of a baroque cartouche enclosing the arms of France and
Aragon and the crowned ciper L flanked by winged females blowing
a horn and supporting floral garlands and crested by two cherubs holding
aloft the crown of France; below are grouped military trophies.
The border is composed of a running conventionalized vine of oak
leaves and laurel. Unusually well preserved as to color and condition,
and woven largely in silk and enriched with silver thread.

Height, 9 feet 3 inches; width, 6 feet 9 inches

Note: We may observe in this example the influence that the Brussels manu-
factory exercised on French tapestry weaving, for here manifestly is an attempt by
the Beauvais manufactory to emulate the magnificent armorial compositions by
David Teniers, III, woven at Brussels by G. Van Leefdael. *Vide Heinrich Göbel's,
Tapestries of the Lowlands*, New York, 1924, pp. 185 and 186.

From J. Gluckselig & Son, Vienna

[See illustration]



cf. 53. 57

[NUMBER 137]

138. IMPORTANT BRUSSELS RENAISSANCE TAPESTRY BY

MARTIN REYMBOUTS

Circa 1600

TRIUMPH OF AMOR. The central composition represents Amor in a triumphal chariot surrounded by a throng of musicians, warriors, elders, and women, in festive garb. To the right is a town thronged with people, while to the left a huge crowd is seen before a temple. The fine border is filled with numerous figural allegories of the deity, clusters of flowers and fruits; in the upper border, Jove in a blaze of glory surrounded by the minor gods. In the lower left selvage is the mark of the Brussels manufactory, and in the lower right is woven the mark of the weaver, Martin Reymbouts. Woven in characteristic reds, blues, greens, and yellow, and high-lighted with silk.

Height, 11 feet 7 inches; length, 14 feet 6 inches

Note: In the Spanish National Collection are two sets of Late Renaissance tapestries of six pieces each bearing the monogram of Martin Reymbouts, duplicates of one of these sets being in a private collection in America.

[See illustration]

ORIENTAL RUGS

139. SHIRAZ RUG

Dark field occupied by compact rows of pear-shaped floral motives in blue, yellow, and red; four narrow borders filled with undulating vines and varicolored diagonal stripes. Kilim-weave end borders.

Length, 6 feet; width, 4 feet 2 inches

140. TEKKE BOKHARA RUG

Finely woven example. The amethyst field occupied by rows of small octagons in crimson, indigo, and ivory white; border filled with a series of small lozenges.

Length, 5 feet 10 inches; width, 4 feet

141. ANTIQUE MEDJIDIEH GHIORDES PRAYER RUG

Red mihrab occupied by a flowering Tree of Life under a boldly scrolled canopy in mustard yellow; border with flowers and vines in a light ground. Worn.

Length, 5 feet 2 inches; width, 3 feet 4 inches

142. MOSUL RUG

Bright rose field occupied by four lozenge-shaped medallions and rows of small shrub motive; two borders with undulating vines and flowers on white and rose ground.

Length, 11 feet; width, 4 feet 3 inches

[NUMBER 138]



143. ANTIQUE KHOTAN SILK CARPET

The soft rose field occupied by delicate floral tracery composed of conventionalized flowering shrubs, and blue, white, and yellow carnations linked by angular vines outlined in indigo; three narrow borders in key pattern and with undulating vines in similar colors.

Length, 11 feet 8 inches; width, 6 feet 9 inches

From Lenyon & Morant, Inc., New York

FRENCH, ENGLISH, AND ITALIAN
FURNITURE [CONCLUDED]

144. CARVED WALNUT SGABELLO

Italian, Late XVI Century

Paneled and knulled flaring back, cartouche-shaped understructure; some restoration.

145. CARVED WALNUT SMALL TABLE

Tuscan Renaissance

Rectangular, with drawer and carved sturdy supports.

Height, 23 inches; length, 24 inches

146. PAIR CARVED WALNUT AND NEEDLEPOINT ARMCHAIRS

Italian Baroque

Slightly arched back in needlepoint designed with an urn of foliage in a cartouche; plum velvet seat, walnut molded and carved arms and supports.

147. PAIR EARLY GEORGIAN CARVED AND GILDED PIER TABLES

WITH CHINOISERIE DECORATION

Long rectangular top decorated with Chinese lake scenes in black and gold lacquer, the frieze and shaped supports richly carved with masks and acanthus.

Height, 32 inches; length, 57 inches

Collection of S. Reading Bertron, New York

148. WROUGHT IRON FIRE SCREEN

Italian, XVII Century

A section of a church iron grille screen, of elaborate lily design, mounted as a fire guard.

Height, 23 inches; length, 41 inches

149. PAIR WROUGHT IRON TORCHIÈRES

Renaissance Style

With tripod base and foliated top, fitted for two electric lights with painted parchment shade.

Height, 7 feet

150. POLYCHROMED WROUGHT IRON TORCHIÈRE

Spanish Gothic

Cathedral candelabra composed of chiseled shaft rising from foliated tripod and supporting a cluster of three foliated branches with pricket sconces.

Height, 7 feet 4 inches



[NUMBER 151]

151. PAIR RÉGENCE CARVED WALNUT AND NEEDLEPOINT ARMCHAIRS
French, Early XVIII Century

A stately chair with shaped high back, wide seat, and armpads covered in *petit* and *gros point*, the chair back designed with female figures in baroque costume, standing under flower garlands and flowering trees, in strapwork cartouches; the seats designed with exotic birds, blossoms, and leaves, also in cartouches. Voluted arms, legs, stretchers, and seat frame richly carved with shells and leafage. Some restorations to frame.

[See illustration of one]

152. PAIR HENRI IV WALNUT ARMCHAIRS IN
FLEMISH RENAISSANCE TAPESTRY

Arched high back and seat in Renaissance tapestry woven with allegorical female figures, fruits, and flowers; acanthus-carved arms, turned supports, and molded stretchers.

From Jansen, Paris

320
Pao
153. SCULPTURED WALNUT COFFRE

Burgundian Renaissance

Oblong with hinged domed lid bound in metal, the front and ends carved with medallions of classic heroes, mascarons, and arabesques in the style of Sambin; iron handles at each end.

Height, 31 inches; length, 49 inches

Collection of Michael Dreicer, New York

154. LOUIS XIV DECORATED CENTRE TABLE

Venetian Baroque

Top decorated with a Grotesque design featuring allegorical female figures holding heraldic escutcheons under a canopy supported on caryatids, also eagle, lions, and other symbols, in colors in a gold ground.

Height, 28 inches; length, 43 inches

Note: This table is said to have been decorated in Venice to the order of an English noble family.

Collection of Raoul Tolentino, American Art Association, 1920

60-
155. ELABORATELY CARVED AND INLAID WALNUT VARGUEÑO, ON STAND
Spanish, XVII Century

Rectangular cabinet of numerous small drawers and cupboards, the front elaborately carved and inlaid with bone in a Moresque architectural design; surmounting a stand of later date carved in similar style.

Height, 53 inches; width, 37 inches

Collection of Michael Dreicer, New York

80
156. PAIR CARVED WALNUT AND RUBY VELVET ARMCHAIRS

Umbrian Renaissance

High rectangular back with carved and gilded acanthus finials, flat molded arms, on turned frontal posts with plain stretchers; back and seat in worn Genoese ruby velvet.

Collection of Michael Dreicer, New York

157. PAIR CARVED WALNUT AND RUBY VELVET ARMCHAIRS

Umbrian Renaissance

Matching the preceding armchairs.

Collection of Michael Dreicer, New York



[NUMBER 158]

NUMBER 107: POLYCHROME STUCCO RELIEF OF THE
MADONNA AND CHILD—JACOPO DELLA QUERIA

158. RENAISSANCE CARVED AND PARCEL-GILDED CASSONE

— MOUNTED IN RUBY VELVET

Venetian, circa 1600

Of sarcophagus form, the corners and lower part boldly carved with acanthus and gadroon ornament, the sides covered with much worn ruby velvet; with restorations.

Height, 23 inches; length, 5 feet 8 inches

Collection of Michael Dreicer, New York

[See illustration]

159. GEORGIAN CARVED AND PARCEL-GILDED OAK CENTRE TABLE
Hexagonal top on voluted triangular support richly carved with acanthus and honeysuckle. *Height, 29 inches; width, 27 inches*
Collection of Michael Dreicer, New York

38

160. CARVED WALNUT PEDESTAL CABINET *Tuscan Renaissance*
Octagonal plinth-form cabinet, with paneled and carved sides, voluted stiles and supported on couchant lion.
Height, 32 inches; length, 41 inches
Collection of S. Reading Bertron, New York

Par

161. CARVED WALNUT AND CRIMSON VELVET ARMCHAIR *Tuscan Renaissance*
Back and seat in crimson velvet trimmed with needlepoint and deeply fringed; frame carved with leonine motive and acanthus foliage.
From Carlhian, Paris

27/5

162. SCULPTURED OAK CRÉDENCE *French Gothic*
Standing cupboard of pentagonal form enclosed by a door in front, with drawer below, the front and sides of the upper body occupied by panels of carved Gothic linenfold and tracery and supported on molded stiles and platform base. *Height, 5 feet 4 inches; width, 49 inches*

60-

163. LOUIS XIV TURNED WALNUT DRESSING TABLE *French, Late XVII Century*
Oblong top with drawer on four turned legs braced by a molded and undulating saltire stretcher. *Height, 27 inches; length, 32 inches*

30-

164. CARVED WALNUT SOFA IN FLEMISH SEVENTEENTH CENTURY TAPESTRY
Upholstered settee of Régence design, covered in Flemish baroque tapestry woven with swags of foliage and cartouches, in greens, yellows, blues, and darker colors. On walnut cabriole legs; loose seat cushion.
Length, 7 feet

10-

165. WILLIAM AND MARY CARVED WALNUT AND CANED ARMCHAIR
Caned high back and seat, scrolled arms, supports, and turned stretchers; loose seat cushion.

20-



[NUMBER 166]

166. WILLIAM AND MARY CARVED WALNUT AND RUBY

VELVET LOVE SEAT

English, Late XVII Century

Double-arched and canted back, arms, seat, and seat cushion, covered in ruby silk velvet of the period trimmed with fringe and gimp. On six baluster-turned walnut legs braced by molded cyma-curved saltire stretchers.

Length, 48 inches

From Lenygon & Morant, Inc., London

[See illustration]

167. CARVED WALNUT AND WROUGHT IRON SIDE TABLE

Florentine Renaissance

Small oblong table with drawer on iron scroll supports and platform base with carved claw feet. *Height, 28½ inches; length, 33½ inches*

30-
168. WALNUT TILTING TRIPOD TABLE

Queen Anne Style

Scalloped oval tray top on cabriole tripod.

Height, 28 inches; length, 29 inches

From Tiffany & Co., New York

50-
169. PAIR CARVED AND GILDED LAMPADIÈRES

Louis XIV Style

Composed of tapering hexagonal lantern richly carved and gilded on long shaft covered with ruby velvet; wired for three electric lights; with gilded bronze supporting socket. *Height, 9 feet 4 inches*

60-
170. PAIR BRONZE AND CRYSTAL ELECTROLIERS ON

CARVED AND GILDED PEDESTAL

Louis XIV Style

Composed of a six-light cluster hung with amethyst and crystal glass drops on a bronze frame, surmounting pedestal of voluted triangular baluster form, richly carved and gilded. *Total height, 7 feet 10 inches*

60-
171. PAIR BRONZE AND CRYSTAL ELECTROLIERS ON

CARVED AND GILDED PEDESTAL

Louis XIV Style

Similar to the preceding.

Total height, 7 feet 10 inches

180-
172. LOUIS XV DECORATED CANVAS FOUR-FOLD SCREEN

French, XVIII Century

Consisting of four panels depicting urns profusely filled with rich blossoms and leaves, and with plumage birds and fruits scattered at the base, in the manner of Monnoyer. Carved and gilded frame of later date lined with mulberry red damask.

Height, 7 feet; length, 10 feet 4 inches

Collection of S. Reading Bertron, New York

[See illustration]



[NUMBER 172]

173. JAMES II RICHLY CARVED AND CANED WALNUT SIDE CHAIR
Cartouche-shaped back with caned panel, cabriole front legs, slip seat; richly carved with foliage and scrolls.

20-

174. PAIR IVORY AND GOLD LAQUÉ BEDSTEADS *Directoire Style*
The head panel framing oval medallions covered in printed linen imitating old *toile de Jouy*, with a balloon motive after Oberkampf. Equipped with box spring and mattress in rose pink sateen, and taffeta and 'toile de Jouy' covers. *Length, 6 feet 6 inches; width, 30 inches*
From Chamberlin Dodds, New York

180-

175. IVORY LAQUÉ AND CANÉ BEDSTEAD *Louis XVI Style*
With caned head and foot and short tapering round legs; equipped with box spring and mattress.
Length, 6 feet 6 inches; width, 48 inches

28-

176. PAIR ANTIQUE CARVED WALNUT PEDESTALS
Of Louis XIV design, the sides carved with an anthemion motive.
Height, 17 inches; length, 33 inches

180-

177. Two PAIRS BRONZE CHENETS
Pair of flaming urn pattern in Louis XVI style, another pair of earlier design.
Heights, 9 and 15 inches

30-

178. PAIR BRONZE AND IRON ANDIRONS *Louis XIII Style*
Composed of a bronze fluted baluster on iron scroll legs.
Height, 16 inches

28-

179. PAIR GILDED BRONZE CHENETS AND CURB *Louis XVI Style*
Chenets formed as lyres embellished with amatory emblems, on shaped plinth with flaming urn, connected by a curb and iron log rest. [Lot.]
Height of chenets, 20 inches; total length, 50 inches
From Baguès Frères, Paris

60-

180. BRASS-BANDED MAHOGANY HUMIDOR CABINET

Composed of an oblong chest on cabinet base; in two parts. Mono-
grammed. *Height, 41 inches; width, 28 inches*

181. CARVED WHITE MARBLE AND BRONZE UMBRELLA STAND

In the Renaissance taste. *Height, 31 inches*
From E. F. Caldwell & Co., Inc., New York

182. ITALIAN CARVED WALNUT TABLE AND SIDE CHAIR

In seventeenth century style, chair with spiraled posts, silk velours back
and seat, the table with turned pedestal and claw feet. [Lot.]

183. LOT OF FURNITURE

Inlaid mahogany bookstand, Indian engraved copper and carved wood
coffee table. [Lot.]

[END OF SALE]

Total ~~#~~ 23500

Composition and Presswork
by

PUBLISHERS PRINTING COMPANY
William Bradford Press
NEW YORK

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

